



grandes inv.

J. P. de la Roche. Sculp.

ALBION
AND
ALBANIUS:
AN
OPERA.

Perform'd at the QUEENS Theatre
in Dorset-Garden.

Written by Mr. Dryden.

Discite Justitiam moniti, & non temnere Divos. Virg.

L O N D O N,
Printed for Jacob Tonson, at the Fudge's Head
in Chancery-Lane, near Fleet-Street. 1691.

LIBRION

С. И. А.

ALBANUS:

КА

OPERA

For found at the QUEEN'S Theatre

in D. C. : Carson.

Wm. H. Miller

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FOR DON.

Printed for Jacob Tonson, at the Judges's Hall
in Chancery-Lane, near Fleet-Street. 1691

Poetical Ornament; For Vocal Musick, though it often adorns
 the Poet's Language, yet always exists in harmonious & sweet
 sounds of sound; yet more justly. The respective Part of the Opera
 requires a more Masculine Beauty of Expression and Sound: The
 other, which (for want of proper English Word) I must call
 the Songish Part, must abound in the Softness and Variety of Num-
 bers; its principal Intention, being to please the Hearing, rather
 than to assist the Understanding. In the former, the Poet's place
 is first to be considered, and then the Musician's. In the latter
 of Reason. But in order to resolve the Proposition of any Art or
 Proposition must be settled; That the first Inventors of any Art or
 Science, provided they have brought it to Perfection, are in res-

PREFACE.

IF Wit has truly been defin'd a Propriety of Thoughts and Words,
 then that Definition will extend to all sorts of Poetry; and a-
 mongst the rest, to this present Entertainment of an Opera. Pro-
 priety of Thought is that Fancy which arises naturally from the
 Subject, or which the Poet adapts to it. Propriety of Words, is the
 cloathing of those Thoughts with such Expressions, as are naturally
 proper to them: And from both these, if they are judiciously per-
 form'd, the delight of Poetry results. An Opera is a Poetical Tale,
 or Fiction, represented by Vocal and Instrumental Musick, adorn'd
 with Scenes, Machines, and Dancing. The suppos'd Persons of this
 Musical Drama, are generally supernatural, as Gods, and Goddesses,
 and Heroes, which at least are descended from them, and are in due
 time, to be adopted into their Number. The Subject therefore being
 extended beyond the Limits of Humane Nature, admits of that sort
 of marvellous and surprizing Conduct, which is rejected in other
 Plays. Humane Impossibilities are to be receiv'd, as they are in Faith;
 because where Gods are introduc'd, a Supreme Power is to be un-
 derstood, and second Causes are out of doors: Yet Propriety is
 to be observ'd even here. The Gods are all to manage their peculiar
 Provinces; and what was attributed by the Heathens to one Power,
 ought not to be perform'd by any other. *Phœbus* must foretel, *Mer-
 cury* must charm with his *Caduceus*, and *Juno* must reconcile the
 Quarrels of the Marriage-Bed. To conclude, they must all act
 according to their distinct and peculiar Characters. If the Persons
 represented were to speak upon the Stage, it wou'd follow of neces-
 sity, That the Expressions should be Lofly, Figurative, and Majesti-
 cal: But the Nature of an Opera denies the frequent use of those

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Poetical Ornaments: For Vocal Musick, though it often admits a Softness of Sound; yet always craves an harmonious Sweetness; or to distinguish yet more justly, The recitative Part of the *Opera* requires a more Masculine Beauty of Expression and Sound: The other, which (for want of a proper English Word) I must call *The Songish Part*, must abound in the Softness and Variety of Numbers; its principal Intention, being to please the Hearing, rather than to satisfy the Understanding. It appears indeed preposterous at first sight, That Rhime, on any consideration should take place of Reason. But in order to resolve the Probleme, this fundamental Proposition must be settled, That the first Inventors of any Art or Science, provided they have brought it to perfection, are, in reason, to give Laws to it; and according to their Model, all after-undertakers are to build. Thus in Epique Poetry, no Man ought to dispute the Authority of *Homer*, who gave the first Being to that Master-piece of Art, and endued it with that Form of Perfection in all its Parts; that nothing was wanting to its excellency. *Virgil* therefore, and those very few who have succeeded him, endeavour'd not to introduce or innovate any thing in a Design already perfected, but imitated the Plan of the Inventor; and are only so far true Heroick Poets, as they have built on the Foundations of *Homer*. Thus *Pindar*, the Author of those Odes, (which are so admirably reflected by Mr. *Cowley* in our Language,) ought for ever to be the Standard of them; and we are bound according to the practice of *Horace* and Mr. *Cowley*, to Copy him. Now, to apply this Axiom to our present purpose, whosoever undertakes the writing of an *Opera*, (which is a modern invention, though built indeed on the Foundations of Ethnick Worship,) is oblig'd to imitate the Design of the *Italians*, who have not only invented, but brought to perfection, this sort of Dramatick Musical Entertainment. I have not been able, by any search, to get any light either of the time, when it began, or of the first Author. But I have probable Reasons, which induce me to believe, that some *Italians* having curiously observ'd the Gallantries of the *Spanish Moors* at their *Zambra's*, or Royal Feasts, where Musick, Songs, and Dancing were in perfection; together with their Machines, which are usual at their *Sorcia's*, or running at the Ring, and other Solemnities, may possibly have refin'd upon those Moreisque Divertisements, and produc'd this delightful Entertainment, by leaving out the warlike Part of the Carouels, and forming a Poetical Design for the use of the

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the Machines, the Songs, and Dances. But however it began, for this is only conjectural, we know that for some Centuries, the knowledge of Musick has flourish'd principally in *Italy*. The Mother of Learning and of Arts, that Poetry and Painting have been there ador'd, and so cultivated by *Italian* Masters. That all *Europe* has been enrich'd out of their Treasury, and the other Parts of it in relation to those delightful Arts, are still as much Provincial to *Italy*, as they were in the time of the *Roman* Empire. Their first *Operas* seem to have been intended for the Celebration of the Marriages of their Princes, or for the Magnificence of some general time of Joy. Accordingly the Expences of them were from the Purse of the Sovereign, or of the Republick, as they are still practis'd at *Venice*, *Rome*, and other Places at their Carnivals. *Savoy* and *Florence* have often us'd them in their Courts, at the Weddings of their Dukes; And at *Turin* particularly, was perform'd the *Pastor Fido*, written by the famous *Guarini*, which is a Pastoral *Opera* made to solemnize the Marriage of a Duke of *Savoy*. The Prologue of it has given the Delight to all the *French*; which is a Complement to the Sovereign Power by some God or Goddesses; so that it looks no less than a kind of Embassie from Heaven to Earth. I said in the beginning of this Preface, that the Persons represent'd in *Operas*, are generally Gods, Goddesses, and Heroes descend'd from them, who are suppos'd to be their peculiar Care; which hinders not, But that meaner Persons may sometimes gracefully be introduc'd, especially if they have relation to those first Times, which Poets call the *Golden Age*; wherein by reason of their Innocence, those happy Mortals were suppos'd to have had a more familiar Intercourse with Superiour Beings; and therefore Shepherds might reasonably be admitted, as of all Callings, the most innocent, the most happy, and who by reason of the spare Time they had, in their almost idle Employment, had most leisure to make Verses, and to be in Love; without somewhat of which Passion, no *Opera* can possibly subsist.

'Tis almost needless to speak any thing of that noble Language, in which this Musical *Drama* was first invented and perform'd. All, who are conversant in the *Italian*, cannot but observe, that it is the softest, the sweetest, the most harmonious, not only of any modern Tongue, but even beyond any of the Learned. It seems indeed to have been invented for the sake of Poetry and Musick; the Vowels are so abounding in all Words, especially in the Terminations

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nations of them, that excepting some few Monosyllables, the whole Language ends in them. Then the Pronunciation is so Manly, and so Sonorous, that their very Speaking has more of Musick in it than Dutch Poetry, and Song. It has withal deriv'd so much Copiousness and Eloquence from the Greek and Latin, in the Composition of Words, and the Formation of them, that (if what all we must call it Barbarous) 'tis the most Beautiful and most Learned of any Barbarism in Modern Tongues. And we may, at least, as justly praise it, as *Poetibus* did the Roman Discipline and Martial Order, that it was of Barbarians, (for so the Greeks call'd all other Nations,) but had nothing in it of Barbarity. This Language has in a manner been refin'd and purify'd from the *Germanick*, ever since the time of *Dante*; which is above Four Hundred Years ago; and the *French*, who now cast a longing Eye to their Country, are not less ambitious to possess their Elegance in Poetry and Musick, in both which they labour at Impossibilities. 'Tis true indeed; they have reform'd their Tongue, and brought both their Prose and Poetry to a Standard; the Sweetness, as well as the Purity is much improv'd, by throwing off the unnecessary Consonants, which made their Spelling tedious, and their Pronunciation harsh: But after all, as nothing can be improv'd beyond its own Species, or farther than its original Nature will allow; as an ill Voice, though never so thoroughly instructed in the Rules of Musick, can never be brought to sing harmoniously, nor many an honest Critick ever arrive to be a good Poet; so neither can the natural Harshness of the *French*, or their perpetual ill Accent, be ever refin'd into perfect Harmony like the *Italian*. The *English* has yet more natural Disadvantages than the *French*; our original *Teutonick* consisting most in Monosyllables, and those incumber'd with Consonants, cannot possibly be freed from those Inconveniences. The rest of our Words, which are deriv'd from the *Latin* chiefly, and the *French*, with some small Sprinklings of *Greek*, *Italian* and *Spanish*, are some Relief in Poetry, and help us to soften our uncouth Numbers; which together with our *English* Genius, incomparably beyond the trifling of the *French*, in all the nobler Parts of Verse, will justly give us the Preheminence. But, on the other hand, the Effeminacy of our Pronunciation, (a Defect common to us, and to the *Danes*,) and our Scarcity of Female Rhimes, have left the Advantage of Musical Composition for Songs, though not for Recitative, to our Neighbours.

Through

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Through these Difficulties, I have made a Shift to Struggle, to my part of the performance of this *Opera*, which, as mean as it is, deserves at least a Pardon, because it has attempted a Discovery beyond any former Undertaker of our Nation; only remember, that if there be no North-East Passage to be found, the Fault is in Nature, and not in me. Or, as *Ben. Johnson* tells us in the *Alchymist*, when Projection had fail'd, and the Glasses were all Broken, there was enough however in the Bottoms of them to cure the Itch; so I may thus be positive, That if I have not succeeded, as I desire, yet there is somewhat still remaining, to satisfy the Curiosity or Rich of Sight and Hearing. Yet I have no great reason to despair; for I may without vanity, own some Advantages, which are not common to every Writer, such as are the knowledge of the *Italian* and *French* Language, and the being conversant with some of their best Performances in this kind, which have furnish'd me with such variety of Measures, as have given the Composer *Monsieur Grabu* what Occasions he cou'd wish, to shew his extraordinary Talent, in diversifying the Recitative, the Lyrical Part, and the Chorus: In all which, (not to attribute anything to my own Opinion,) the best Judges, and those too of the best Quality, who have honour'd his Rehearsals with their Presence, have not less commended the Happiness of his Genius than his Skill. And let me have the Liberty to add one thing; that he has so exactly express'd my Sense, in all Places, where I intended to involve the Passion, that he seems to have enter'd into my Thoughts, and to have been the Poet as well as the Composer. This I say, not to flatter him, but to do him Right; because amongst some *English* Musicians, and their Scholars, (who are sure to judge after them,) the imputation of being a *French-man*, is enough to make a Party, who maliciously endeavour to decry him. But the knowledge of *Latin* and *Italian* Poets, both which he possesses, besides his Skill in Musick, and his being acquainted with all the Performances of the *French Opera's*, adding to these the good Sense to which he is born, having rais'd him to a degree above any Man, who shall pretend to be his Rival on our Stage. When any of our Countrey-men excell him, I shall be glad, for the sake of old *England*, to be shewn my Errour; in the mean time his Virtue will be commended, Whom in the Person of a Stranger, most in duty to the Publick, I thought fit to commend. I could here discover some Rules which I have given to my self in writing of an *Opera* in general; and

and of this *Opera* in particular: that I consider that the Effect would only be to have my own performance measured by the Laws I gave; and consequently to set up some little Judges, who not understanding thoroughly, would be sure to fall upon the Faults, and not acknowledge any of the Beauties; I shall therefore which I have often found from false Critics. I leave therefore, if they will Criticize, they shall do it out of their own *Sillies*; that let them be first assur'd, that their Ears are wide; for there is neither writing nor judging on this Subject, without that good quality. 'Tis no easie Matter in our Language to make Words so smooth, and Numbers so harmonious, that they shall almost let themselves, and yet there are Rules for this in Nature: and as great a certainty of Quantity in our Syllables, as either in the *Greek* or *Latin*. But let Poets and Judges understand those first, and then let them begin to study *English*. When they have chaw'd a while upon these Preliminaries, it may be they will scarce adventure to tax me with want of Thought, and Elevation of Fancy in this Work; for they will soon be satisfied, That those are not of the nature of this sort of Writing: The necessity of double Rhimes, and ordering of the Words and Numbers for the sweetness of the Voice, are the main Hinges, on which an *Opera* must move; and both of these are without the compass of any Art to teach another to perform, unless Nature in the first place has done her part, by enduing the Poet with that nicety of hearing, that the Discord of Sounds in Words shall so much offend him, as a Seventh in Musick would a good Composer. I have therefore no need to make Excuses for Meanness of Thought in many places: The *Italians*, with all the Advantages of their Language, are continually forc'd upon it; or rather they affect it. The chief Secret is in the choice of Words; and by this Choice I do not here mean Elegancy of Expression; but Propriety of Sound, to be varied according to the Nature of the Subject. Perhaps a time may come, when I may treat of this more largely, out of some Observations which I have made from *Homer* and *Virgil*, who amongst all the Poets, only understood the Art of Numbers, and of that which was properly call'd *Rhimes* by the Ancients.

The same Reasons which depress Thought in an *Opera*, have a stronger Effect upon the Words, especially in our Language: For there is no maintaining the Purity of *English* in short Measures, where the Rhime returns so quick, and is so often Female, or double Rhime, which is not natural to our Tongue, because it consists

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too much of Monosyllables, and those too, most commonly clogg'd with Consonants; for which reason I am often forc'd to Coin new Words, revive some that are antiquated, and botch others; as if I had not serv'd out my Time in Poetry, but was bound 'Prentice to some Doggrel Rhimer, who makes Songs to Tunes, and sings them for a Livelihood. 'Tis true, I have not been often put to this Drudgery; but where I have, the Words will sufficiently shew, that I was then a Slave to the Composition, which I will never be again: 'Tis my part to Invent, and the Musician's to Humour that Invention. I may be counsell'd, and will always follow my Friend's Advice, where I find it reasonable; but will never part with the Power of the *Militia*.

I am now to acquaint my Reader with somewhat more particular concerning this *Opera*, after having begg'd his Pardon for so long a Preface to so short a Work. It was originally intended only for a Prologue to a Play, of the Nature of the *Tempest*; which is a Tragedy mix'd with *Opera*; or a *Drama* written in blank Verse, adorn'd with Scenes, Machines, Songs and Dances: So that the Fable of it is all spoken and acted by the best of the Comedians; the other part of the Entertainment to be perform'd by the same Singers and Dancers who are introduc'd in this present *Opera*. It cannot properly be call'd a Play, because the Action of it is suppos'd to be conducted sometimes by supernatural Means, or Magick; nor an *Opera*, because the Story of it is not sung. But more of this at its proper time: But some intervening Accidents having hitherto deferr'd the performance of the main Design, I propos'd to the Actors, to turn the intended Prologue into an Entertainment by it self, as you now see it, by adding two Acts more to what I had already written. The Subject of it is wholly Allegorical; and the Allegory it self so very obvious, that it will no sooner be read than understood. 'Tis divided according to the plain and natural Method of every Action, into Three Parts. For even *Aristotle* himself is contented to say simply, That in all Actions there is a Beginning, a Middle, and an End; after which Model, all the *Spanish* Plays are built.

The Descriptions of the Scenes, and other Decorations of the Stage, I had from Mr. *Betterton*, who has spar'd neither for Industry, nor Cost, to make this Entertainment perfect, nor for Invention of the Ornaments to beautifie it.

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To conclude, Though the Enemies of the Composer are not few, and that there is a Party form'd against him, of his own Profession, I hope, and am perswaded, that this Prejudice will turn in the end to his Advantage. For the greatest part of an Audience is always uninterest'd, though seldom knowing; and if the Musick be well compos'd, and well perform'd, they who find themselves pleas'd, will be so wise as not to be impos'd upon, and fool'd out of their satisfaction. The newness of the Undertaking is all the hazard: When *Opera's* were first set up in *France*, they were not follow'd over eagerly; but they gain'd daily upon their Hearers, till they grew to that height of Reputation, which they now enjoy. The *English* I confess, are not altogether so Musical as the *French*; and yet they have been pleas'd already with the *Tempest*, and some Pieces that follow'd, which were neither much better Written, nor so well compos'd as this. If it finds encouragement, I dare promise my self to mend my Hand, by making a more pleasing Fable: In the mean time, every Loyal *Englishman* cannot but be satisfy'd with the Moral of this, which so plainly represents the double Restoration of his Sacred Majesty.

POST-SCRIPT.

THis Preface being wholly Written before the Death of my late Royal Master, (*quem semper acerbum, semper honoratum, sic Dii voluistis, habebo,*) I have now, lately receiv'd it, as supposing I shou'd find many Notions in it, that wou'd require correction on cooler Thoughts. After Four Months lying by me, I look'd on it as no longer mine, because I had wholly forgotten it; but, I confess, with some satisfaction, and perhaps a little Vanity, that I found my self entertain'd by it; my own Judgment was new to me, and pleas'd me when I look'd on it as another Man's. I see no Opinion that I wou'd retract or alter, unless it be, that possibly the *Italians* went not so far as *Spain*, for the Invention of their *Opera's*. They might have it in their own Country; and that by gathering up the Shipwrecks of the *Athenian* and *Roman Theatres*; which we know were adorn'd with Scenes, Musick, Dances and Machines, especially the *Grecian*. But of this the Learned *Monsieur Vossius*, who has made our Nation his second Country, is the best, and perhaps the only Judge now living:

As

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As for the Opera it self, it was all compos'd, and was just ready to have been perform'd, when he, in Honour of whom it was principally made, was taken from us.

He had been pleas'd twice or thrice to command, that it shou'd be practis'd before him, especially the First and Third Acts of it; and publickly declar'd more than once, That the Composition and Chorus's were more Just, and more Beautiful, than any he had heard in England. How nice an Ear he had in Musick, is sufficiently known; his Praise therefore has establish'd the Reputation of it, above Censure, and made it in a manner Sacred. 'Tis therefore humbly and religiously dedicated to his Memory.

It might reasonably have been expected, that his Death must have chang'd the whole Fabrick of the Opera; or at least a great part of it. But the Design of it originally was so happy, that it needed no alteration, properly so call'd; for the Addition of Twenty or Thirty Lines in the Apotheosis of Albion, has made it entirely of a Piece. This was the only way which cou'd have been invented, to save it from a Botch'd Ending; and it fell luckily into my Imagination: As if there were a kind of Fatality, even in the most trivial things concerning the Succession; a Change was made, and not for the worse, without the least confusion or disturbance: And those very Causes which seem'd to threaten us with Troubles, conspir'd to produce our lasting Happiness.

Names

Names of the Persons, Represented in the
same Order as they appear first upon the
S T A G E.

Mercury.

Augusta. London.

Thamesis.

Democracy.

Zelota, Feign'd Zeal.

Archon. The General.

Juno.

Iris.

Albion.

Albanus.

Pluto.

Alecto.

Apollo.

Neptune.

Nereids.

Acacia. Innocence.

Tyranny.

Asebia. Atheism, or Ungodliness.

Proteus.

Venus.

Fame.

A Chorus of Cities.

A Chorus of Rivers.

A Chorus of the People.

A Chorus of Furies.

A Chorus of Nereids and Tritons.

*A Grand Chorus of Hero's, Loves, and
Graces.*

The FRONTISPIECE.

THE Curtain rises, and a new Frontispiece is seen, joyn'd to the great Pylasters, which are on each side of the Stage: On the Flat of each Basis is a Shield, adorn'd with Gold: In the middle of the Shield on one side, are two Hearts, a small Scroll of Gold over em, and an Imperial Crown over the Scroll; on the other, in the Shield are two Quivers full of Arrows Salytyre, &c. Upon each Basis stands a Figure bigger than the Life; one represents Peace, with a Palm in one, and an Olive-Branch in the other hand; the other Plenty, holding a Cornucopia, and resting on a Pillar. Behind these Figures are large Columns of the Corinthian Order, adorn'd with Fruit and Flowers: Over one of the Figures on the Trees is the King's Cypher, over the other, the Queen's: Over the Capitals, on the Cornice, sits a Figure on each side; one presents Poetry, crown'd with Laurel, holding a Scroll in one Hand, the other with a Pen in it, and resting on a Book; the other, Painting, with a Pallat and Pencils, &c. On the Sweep of the Arch lies one of the Muses, playing on a Base Vyal; another of the Muses, on the other side, holding a Trumpet in one Hand, and the other on a Harp. Between these Figures, in the middle of the Sweep of the Arch, is a very large Pannel in a Frame of Gold; in this Pannel is painted on one side a Woman representing the City of London, leaning her Head on her Hand in a dejected posture, (showing her Sorrow and Penitence for her Offences;) the other Hand holds the Arms of the City, and a Mace lying under it: On the other side, is a Figure of the Thames, with his Legs shackl'd, and leaning on an empty Urn: Behind these, are Two Imperial Figures; one representing His present Majesty;

Majesty ; and the other the Queen : By the King stands Pallas,
(or Wisdom and Valour,) holding a Charter for the City, the
King extending his Hand, as raising her drooping Head, and re-
storing her to her ancient Honour and Glory : Over the City are
the envious devouring Harpies flying from the Face of Majesty :
By the Queen stand the Three Graces, holding Garlands of Flow-
ers, and at her Feet Cupids bound, with their Bows and Arrows
broken, the Queen pointing with her Scepter to the River, and com-
manding the Graces to take off their Fetters. Over the King, in a
Scrawl, is this Verse of Virgil,

Discite Justitiam, moniti, & non temnere Divos.

Over the Queen, this of the same Author,

Non ignara mali, miseris succurrere disco.

ALBION

(1)

ALBION, AND ALBANIUS; An Opera.

Decorations of the Stage in the First Act.

THE Curtain rises, and there appears on either side of the Stage, next to the Frontispiece, a Statue on Horseback of Gold, on Pedestals of Marble, enrich'd with Gold, and bearing the Imperial Arms of England. One of these Statues is taken from that of the late King, at Charing-Cross; the other, from that Figure of his present Majesty (done by that noble Artist Mr. Gibbons) at Windsor.

The Scene, is a Street of Palaces, which lead to the Front of the Royal Exchange; the great Arch is open, and the view is continued through the open part of the Exchange, to the Arch on the other side, and thence to as much of the Street beyond, as could properly be taken.

Mercury

Mercury descends in a Chariot drawn by Ravens.

He comes to Augusta, and Thamesis. They lie on Couches, at a distance from each other in dejected postures; She attended by Cities, He by Rivers.

On the side of Augusta's Couch are Painted Towers falling, a Scarlet Gown, and Gold Chain, a Cap of Maintenance thrown down, and a Sword in a Velvet Scabbard thrust through it, the City Arms, a Mace with an old useless Charter, and all in disorder. Before Thamesis are broken Reeds, Bull-rushes, Sedge, &c. with his Urn Reverse.

A C T. I.

Mercury Descends.

Merc. **T**HOU glorious Fabrick! stand for ever, stand:
Well Worthy Thou to entertain
The God of Traffick, and of Gain,
To draw the Concourse of the Land,
And Wealth of all the Main.
But where the Shoals of Merchants meeting?
Welcome to their Friends repeating,
Busie Bargains deafer found!
Tongues Confus'd of every Nation?
Nothing here but Desolation,
Mournful silence reigns around.

Aug. O *Hermes!* pity me!
I was, while Heav'n did smile,
The Queen of all this Isle,
Europe's Pride,
And *Albion's* Bride;
But gone my Plighted Lord! ah, gone is He!
O *Hermes!* pity me!

Tham.

Tham. And I the Noble Flood, whose tributary Tide
Does on her Silver Margent smoothly glide ;
But Heav'n grew jealous of our happy state :
And bid revolving Fate,
Our Doom decree ;
No more the King of Floods am I, } *These two Lines are sung by Re-*
No more the Queen of Albion, She! } *sides, betwixt Aug. & Tham.*

Aug. O *Hermes* ! pity me ! } *Sung by Augusta and Thamefis*

Tham. O *Hermes* ! pity me ! } *together.*

Aug. Behold !

Tham. Behold !

Aug. My Turret's on the ground
That once my Temples crown'd !

Tham. The Sedy Honours of my Brow's dispers'd !
My Urn revers'd !

Merc. Rise, rise, *Augusta*, rise !
And wipe thy weeping Eyes :

Augusta ! for I call thee so !

'Tis lawful for the Gods to know

Thy future Name,

And growing Fame.

Rise, rise, *Augusta*, rise.

Aug. O never, never will I rise !

Never will I cease my mourning,

Never wipe my weeping Eyes,

Till my plighted Lord's returning !

Never, never will I rise !

Merc. What brought Thee, Wretch, to this Despair ?

The Cause of thy Misfortune show.

Aug. It seems the Gods take little Care

Of Humane Things below,

When even our Sufferings here they do not know !

Merc. Not unknowing came I down,

Disloyal Town !

Speak ! didst not Thou

Forfake thy Faith, and break thy Nuptial Vow ?

Aug. Ah 'tis too true ! too true !

But what cou'd I, unthinking City, do ?

Faction sway'd me,

Zeal allur'd me,

Both assur'd me,
Both betray'd me!

Merc. Suppose me sent
Thy *Albion* to restore,
Can'st thou repent?

Aug. My Falfhood I deplore!

Tham. Thou feest her mourn; and I
When all my Waters, will her Tears supply.

Merc. Then by some Loyal Deed regain

Thy long lost Reputation,

To wash away the Stain

That blots a Noble Nation!

And free thy famous Town again

From Force of Usurpation.

Chor. } We'll wash away the stain

of all. } That blots a noble Nation.

And free this famous Town again

From force of Usurpation. [Dance of the Followers of Mercury.

Aug. Behold Democracy and Zeal appear;

She that allur'd my Heart away,

And He that after made a Prey.

Merc. Resist, and do not fear!

Chorus of all. Resist, and do not fear! [Enter Democracy and Zeal

attended by Archon.

Democ. Nymph of the City! bring thy Treasures,

Bring me more

To waste in Pleasures.

Aug. Thou hast exhausted all my Store,

And I Can give no more.

Zeal. Thou Horny Flood, for Zeal provide

A new Supply; And swell thy Moony Tide,

That on thy buxom Back the floating Gold may glide.

Tham. Not all the Gold the Southern Sun produces,

Or Treasures of the fam'd Levant,

Suffice for Pious Uses,

To feed the sacred hunger of a Saint!

Democ. Woe to the Vanquish'd, woe!

Slave as thou art,

Thy Wealth impart,

And me thy Victor know!

Zeal

Zeal. And me thy Victor know,
 Resistless Arms are in my hand,
 Thy Barrs shall burst at my Command,
 Thy Towry Head lye low.

Woe to the Vanquish'd, woe!

Aug. Were I not bound by Fate
 For ever, ever here,
 My Walls I would translate
 To some more happy Sphere,
 Remov'd from servile fear.

Tham. Remov'd from servile fear,
 Wou'd I could disappear
 And sink below the Mayn;
 For Common-wealth's a Load
 My old Imperial Flood
 Shall never never bear again.

A Common-wealth's a Load
 Our old Imperial Flood
 Shall never never never bear again.

} *Thamesis and Augusta toge-
 ther.*

Dem. Pull down her Gates, Expose her bare;
 I must enjoy the proud, disdainful Fair
 Haste, *Archon*, Haste
 To lay her waste!

Zeal. I'll hold her fast
 To be embrac'd!

Dem. And she shall see
 A Thousand Tyrants are in thee,
 A Thousand Thousand more in me!

Archon. } From the Caledonian Shore
 to *Aug.* } Hither am I come to save thee,

Not to force or to enslave thee,
 But thy *Albion* to restore:
 Hark! the Peals the People ring.
 Peace and Freedom and a King.

Chor.] Hark! the Peals the People ring,
 Peace, and Freedom, and a King.

Aug. *Tham.* to Arms! to Arms!

Archon. I lead the way!

Merc. Cease your Alarms!

And stay, brave *Archon*, stay!
 'Tis Doom'd by Fates Decree!
 'Tis Doom'd that *Albion's Dwelling*,
 All other Isles excelling,
 By Peace shall Happy be!

Archon. What then remains for me?

Merc. Take my *Caduceus*! Take this awful Wand;
 With this th' Infernal Ghosts I can command,
 And strike a Terror thro' the *Stygian* Land;
 Common-wealth will want Pretences,
 Sleep will creep on all his Senses;
 Zeal that lent him her Assistance,
 Stand amaz'd without Resistance.

Dem. I feel a lazy Slumber lays me down!
 Let *Albion*! let him take the Crown!
 Happy let him reign,
 Till I wake again!

Zeal. In vain I rage, In vain
 I rouse my Powers;
 But I shall wake again;
 I shall to better Hours.
 Ev'n in Slumber I will vex him;
 Still perplex him,
 Still incumber:
 Know you that have ador'd him,
 And Sovereign-Power afford him,
 We'll reap the Gains
 Of all your Pains,
 And seem to have restor'd him!

Aug. and Tham. A stupifying sadness
 Leaves Her without motion;
 But Sleep will cure her Madness.
 And cool her to Devotion.

Archon touches Democracy
with a Wand.

[falls asleep.]

[Zeal. falls asleep.]

A double Pedestal rises : On the Front of it is painted in Stone-Colour, Two Women ; One holding a double-fac'd Vizor ; the other a Book, representing Hypocrisie and Phanaticism ; when Archon has charmed Democracy and Zeal with the Caduceus of Mercury, they fall asleep on the Pedestal, and it sinks with them.

Merc. **C**Ease, *Augusta* ! Cease thy Mourning.

Happy Days appear,

God-like *Albion* is returning

Loyal Hearts to Chear !

Every Grace his Youth adorning,

Glorious as the Star of Morning,

Or the Planet of the Year.

Chor. God-like *Albion* is returning, &c.

Merc. to } Haste away, Loyal Chief, haste away.

Arch. } No Delay, but obey :

To receive thy Lov'd Lord ! haste away.

[*Exit Arch.*

Tham. Medway and *Isis*, you that augment me,

Tides that encrease my Watry Store,

And you that are Friends to Peace and Plenty,

Send my Merry Boys all ashore ;

Sea-Men Skipping,

Mariners Leaping,

Shouting Tripping,

Send my Merry Boys all ashore !

A Dance of Water-men in the King's and Duke's Liveries.

Thee

The Clouds divide, and Juno appears in a Machine drawn by Peacocks; while a Symphony is playing, it moves gently forward, and as it descends, it opens and discovers the Tail of the Peacock, which is so large, that it almost fills the opening of the Stage between Scene and Scene.

Merc. THE Clouds divide, what Wonders,
What Wonders do I see!

The Wife of Jove! 'Tis She,
That Thunders, more than Thundring He!

Juno, No, *Herme*, No;

'Tis Peace above

As 'tis below:

For Jove has left his wandering Love.

Tham. Great Queen of gathering Clouds;

Whose Moisture fills our Floods,

See; we fall before Thee,

Prostrate we adore Thee!

Aug. Great Queen of Nuptial Rites,

Whose Pow'r the Souls unites,

And fills the Genial Bed with chaste Delights

See; we fall before Thee,

Prostrate we adore Thee!

Juno. 'Tis ratify'd above by every God,

And Jove has firm'd it with an Aw'

That *Albion* shall his Love rene'

But oh, ungrateful Fair,

Repeated Crimes beware,

And to his Bed be true!

Iris appears on a very large Machine. This was really seen the 18th. of March 1684. by Capt. Christopher Gunman, on Board his R. H. Yacht, then in Calais Pierre : He drew it as it then appear'd, and gave a Draught of it to us. We have only added the Cloud where the Person of Iris sits.

Juno. **S**peak *Iris*, from *Batavia*, speak the News !
Has she perform'd my dread Command,

Returning *Albion* to his longing Land,
Or dares the Nymph refuse ?

Iris. *Albion*, by the Nymph attended,

Was to *Neptune* recommended,

Peace and Plenty spread the Sails :

Venus in her Shell before him,

From the Sands in Safety bore him,

And supply'd *Etesian* Gales.

Archon on the Shore commanding,

Lowly met him at his Landing,

Crowds of People swarm'd around ;

Welcome rang like Peals of Thunder ;

Welcome, rent the Skies asunder ;

Welcome, Heav'n and Earth resound.

Juno. Why stay we then on Earth.

When Mortals laugh and love ?

'Tis time to mount above

And send *Astræa* down,

The Ruler of his Birth,

And Guardian of his Crown.

'Tis time to mount above,

And send *Astræa* down.

Me. Ju. Ir. 'Tis time to mount above,

And send *Astræa* down.

[*Mer. Ju. and Iris ascend.*

Aug. and Tham. The Royal Squadron marches,

Erect Triumphal Arches,

For *Albion* and *Albanus* :

Rejoyce at their returning,

The Passages adorning :

The Royal Squadron marches,

Erect Triumphal Arches

For *Albion* and *Albanus*.

Part of the Scene disappears, and the Four Triumphal Arches erected at His Majesties Coronation are seen.

Albion appears, Albanius by his Side, preceded by Archon, followed by a Train, &c.

Full Chor. **H**ail, Royal *Albion*, Hail.
Aug. Hail Royal *Albion*. Hail to thee,
 Thy longing Peoples Expectation:

Tham. Sent from the God's to set us free
 From Bondage and from Usurpation!

Aug. To pardon and to pity me,
 And to forgive a guilty Nation!

Tham. Behold the differing Climes agree,
 Rejoicing in thy Restauration.

Entry. Representing the Four Parts of the World, rejoicing at the Restauration of Albion.

A C T.

ACT II

The Scene is a Poetical Hell. The Change is Total. The Upper Part of the House, as well as the Side Scenes. There is the Figure of Prometheus chain'd to a Rock, the Vulture gnawing his Liver. Sisyphus rowling the Stone, the Belides, &c. beyond, abundance of Figures in various Torments. Then a great Arch of Fire. Behind this three Pyramids of Flames in perpetual Agitation. Beyond this, glowing Fire, which terminates the Prospect.

Pluto, the Furies, with Alecto, Democracy, and Zelota.

Plut. **I**nfernal Offspring of the Night,

Debar'd of Heav'n your Native Right,

And from the glorious Fields of Light,

Condemn'd in Shades to drag the Chain,

And fill with groans the gloomy Plain;

Since Pleasures here are none below,

Be Ill our Good, our Joy be Woe;

Our Work t'embroil the Worlds above,

Disturb their Union, disunite their Love,

And blast the Beauteous Frame of our Victorious Foe.

Democ. & Ze- } Oh thou for whom those Worlds are made,

lot. together. } Thou Sire of all things and their end,

From hence they spring, and when they fade,

In shuffled Heaps they hither tend;

Here Humane Souls receive their Breath,

And wait for Bodies after Death.

Dem. Hear our Complaint, and grant our Pray'r.

D

Pluto

Plato. Speak what you are,
And whence you fell?

Democ. I am thy first begotten Care,
Conceiv'd in Heav'n; but born in Hell;
When Thou didst bravely undertake in fight
Yon Arbitrary Pow'r,
That rules by Sovereign Might,
To set thy Heav'n-born fellows free
And leave no difference in Degree,
In that Auspicious Hour
Was I begot by Thee.

Zelora. One Mother bore us at a Birth,
Her Name was Zeal before the fell;
No fairer Nymph in Heav'n or Earth
Till Saintship taught her to rebel;
But loosing Fame,
And changing Name;
She's now the Good Old Cause in Hell.

Plat. Dear Pledges of a Flame not yet forgot,
Say, what on Earth has been your Lot?

Dem. & Zel. The Wealth of *Albion's* Isle was ours,
Augusta stoop'd with all her stately Tow'rs!

Dem. Democracy kept Nobles under,

Zel. Zeal from the Pulpit roar'd like Thunder.

Dem. I trampled on the State.

Zel. I Lorded o'er the Gown.

Dem. & Zel. We both in Triumph sat
Usurpers of the Crown.

But oh prodigious Turn of Fate!

Heaven controuling,

Sent us rowling, rowling down.

Plat. I wonder'd how of late our *Acherontick* Shore

Grew thin, and Hell unpeopl'd of her Store;

Charon, for want of Use, forgot his Oar.

The Souls of Bodies Dead flew all sublime,

And hither none return'd to purge a Crime.

But now I see since *Albion* is restor'd,

Death has no Business, nor the vengeful Sword.

'Tis too too much that here I lye

From glorious Empire hurl'd.

By

By *Jove* excluded from the Sky;

By *Albion* from the World.

Dem. Were Common-Wealth restor'd again.

Thou should'st have Millions of the Gai

To fill thy dark Abode.

Zel. For He a Race of Rebels sends,

And *Zeal* the Path of Heav'n pretends;

But still mistakes the Rode.

Pluto. My lab'ring Thought

At length hath wrought

A bravely bold Design,

In which you both shall joyn;

In borrow'd Shapes to Earth return;

Thou *Commonwealth*, a Patriot seem,

Thou *Zeal*, like true Religion burn,

To gain the giddy Crowd's Esteem.

Alecto, thou to fair *Augusta* go,

And all thy Snakes into her Bosom throw.

Dem. Spare some to sting

Where they may sting

The Breast of *Albion's* King.

Zel. Let Jealousies so well be mix'd,

That great *Albanus* be unfix'd!

Pluto. Forbear your vain Attempts, forbear;

Hell can have no admittance there;

The Peoples Fear will serve as well,

Make him suspected, them rebel.

Zel. Y^e have all forgot

To forge a Plot

In seeming Care of *Albion's* Life;

Inspire the Croud

With Clamours loud

T^e involve his Brother and his Wife.

Alecto. Take of a Thousand Souls at thy Command,

The basest, blackest of the Stygian Band:

One that will swear to all they can invent,

So thoroughly Damn'd that he can ne'er repent:

One often sent to Earth,

And still at every Birth

He took a deeper stain :
 One that in *Adam's* time was *Cain* ;
 One that was burnt in *Sodom's* Flame ;
 For Crimes ev'n here too black to name :
 One, who through every form of ill has run ;
 One, who in *Naboth's* days, was *Belshazzar's* Son ;
 One, who has gain'd a Body fit for Sin ;
 Where all his Crimes
 Of former Times
 Lie crowded in a Skin.
Pluto. Take him ;
 Make him
 What you please ;
 For He
 Can be
 A Rogue with ease.
 One for mighty Mischief born :
 He can Swear and be Forsworn.
Pluto and Alecto. Take him, make him what you please ;
 take him, &c. For he can be a Rogue with ease.
Pluto. Let us laugh, let us laugh, let us laugh at our Woes,
 The Wretch that is damn'd has nothing to lose.
 Ye Furies advance
 With the *Ghosts* in a Dance,
 'Tis a Jubilee when the World is in Trouble.
 When People rebel
 We frolick in Hell ;
 But when the King falls, the Pleasure is double :

Chorus. Let us laugh, let us laugh, let us laugh at our Woes,
 The Wretch that is damn'd hath nothing to lose.

*A single Entry of a
 Devil follow'd by an
 Entry of 12 Devils.*

The Scene changes to a Prospect taken from the middle of the Thames; one side of it begins at York-Scalls, thence to White-Hall, and the Mill-Bank, &c. The other from the Saw-Mill, thence to the Bishop's Palace, and on as far as can be seen in a clear Day.

Enter Augusta; She has a Snake in her Bosom, banging down.

Aug. **O** Jealousie, thou raging Ill,
Why hast thou found a Room in Lovers Hearts,
Afflicting what thou canst not kill,
And poysoning Love himself, with his own Darts?
I find my Albion's Heart is gone,
My first Offences yet remain,
Nor can Repentance Love regain;
One writ in Sand, alas, in Marble one.
I rave, I rave, my Spirits boyl
Like Flames increas'd, and mounting high with pouring Oyle
Disdain and Love succeed by turns;
One freezes me, and t'other burns; It burns.
Away soft Love, thou Foe to rest,
Give Hate the full Possession of my Breast.
Hate is the nobler Passion far
When Love is ill repay'd;
For at one Blow it ends the War,
And cures the Love-sick Maid.

Enter Democracy and Zelora; one represents a Patriot, the other Religion.

Dem. **L** Et not thy generous Passion waste its Rage,
But once again restore our Golden Age;
Still to weep and to complain,
Does but more provoke Disdain.
Let Publick Good
Inflame thy Blood;

With:

With Crowds of Warlike People thou art stor'd,
And heaps of Gold ;

Reject thy old ;

And to thy Bed receive another Lord.

Zel. Religion shall thy Bonds release,

For Heav'n can loose, as well as tie all ;

And when 'tis for the Nation's peace

A King is but a King on Tryal ;

When Love is lost, let Marriage end,

And leave Husband for a Friend.

Dem. With Jealousie swarming

The People are Arming

And frights of Oppression invade them

Zelot. If they fall to relenting,

for fear of repenting,

Religion shall help to persuade 'em.

Aug. No more, no more Temptations use

To bend my Will ;

How hard a Task 'tis to refuse

A pleasing Ill ?

Dem. Maintain the seeming duty of a Wife,

A modest show will jealous Eyes deceive,

Affect a fear for hated *Albion's* Life,

And for imaginary Dangers grieve.

Zelot. His Foes already hand protected,

His Friends by publick Fame suspected,

Albanus must forsake his Isle :

A Plot contriv'd in happy hour

Bereaves him of his Royal Pow'r,

For Heav'n to mourn and Hell to smile.

The former Scene continues.

Enter Albion and Albanus with a Train.

Then Zeal and Common-wealth infect
My Land again ;

The fumes of madness that possess

The Peoples giddy Brain,

Once

Once more disturb the Nation's rest,
And dye Rebellion in a deeper Stain.

Will they at length awake the sleeping Sword,
And force revenge from their offended Lord?
How long, ye Gods, how long
Can Royal Patience bear
Th' Insults and Wrong
Of mad Men's jealousies, and causeless fear?

I thought their love by mildness might be gain'd,
By Peace I was restor'd, in Peace I reign'd;
But Tumults, Seditions,
And haughty Petitions,
Are all the effects of a merciful Nature;
Forgiving and granting,
E'er Mortals are wanting,
But leads to Rebelling against their Creator.

Mercury descends.

Merc. With pity *Jove* beholds thy State,
But *Jove* is circumscrib'd by Fate;
Th' o'erwhelming Tide rolls on so fast,
It gains upon this Islands wast;
And is oppos'd too late! too late!

Albion. What then must helpless *Albion* do?

Merc. Delude the fury of the Foe,
And to preserve *Albanus*, let him go;
For 'tis decreed,
Thy Land must bleed;
For Crimes not thine, by wrathful *Jove*,
A Sacred Flood
Of Royal Blood,
Cries Vengeance, Vengeance loud above.

Mercury

Mercury ascends.

Albion. Shall I, t' assuage

Their Brutal rage,

The Regal Stem destroy ; or must I lose,

(To please my Foes,)

My sole remaining joy :

Ye Gods what worse,

What greater Curse,

Can all your Wrath employ ?

Alban. Oh *Albion* ! hear the Gods and me !

Well, am I lost in saving Thee.

Not exile or danger can fright a brave Spirit

With Innocence guarded,

With Vertue rewarded ;

I make of my sufferings a Merit.

Albion. Since then the Gods, and Thou wilt have it so ;

Go : (can I live once more to bid Thee ?) go,

Where thy Misfortunes call Thee and thy Fate :

Go, guiltless Victim of a guilty State,

In War my Champion to defend,

In peaceful Hours, when Souls unbend,

My Brother, and what's more my Friend !

Born where the Foamy Billows roar,

On Seas less dang'rous than the Shore :

Go, where the Gods thy Refuge have assign'd :

Go from my sight ; but never from my Mind.

Alban. Whatever Hospitable Ground

Shall be for me, unhappy Exile, found,

Till Heav'n vouchsafe to smile ;

What Land so e'er,

Tho none so dear,

As this ungrateful Isle ;

O think ! O think ! no distance can remove

My vow'd Allegiance, and my loyal Love.

Albion. and *Alban.* The Rosie finger'd Morn appears,

And from her Mantle shakes her Tears,

In promise of a glorious Day :

The Sun, returning, Mortals cheers,

And drives the Rising Mists away,

In promise of a glorious Day.

*The farther part of the Heaven opens and discovers a Machine ;
as it moves forwards the Clouds which are before it divide, and
shew the Person of Apollo, holding the Reins in his hand. As
they fall lower, the Horses appear with the Rays and a great
Glory about Apollo.*

Apoll. **A**LL Hail ye Royal pair !

The God's peculiar care :

Fear not the Malice of your Foes ;

Their dark designing

And combining,

Time and Truth shall once expose :

Fear not the Malice of your Foes.

My sacred Oracles assure,

The Tempest shall not long indure ;

But when the Nation's Crimes are purg'd away,

Then shall you both in Glory shine ;

Propitious both, and both Divine :

In Lustre equal to the God of Day.

*Apollo goes forward out
of sight.*

*Neptune rises out of the Water, and a Train of Rivers, Tri-
tons, and Sea-Nymphs attend him.*

Thames. **O**ld Father Ocean calls my Tyde :

Come away, come away :

The Barks upon the Billows ride,

The Master will not stay ;

The merry Boson from his side,
His Whistle takes to check and chide
The lingring Lads delay,
And all the Crew aloud has cry'd,
Come away, come away.

See the God of Seas attends Thee,
Nymphs Divine, a Beaucous Train:
All the calmer Gales befriend Thee
In thy passage o'er the Main:
Every Maid her Locks is binding,
Every Triton's Horn is winding,
Welcome to the watry Plain.

Chacon.

Two Nymphs and Triton sing.

YE Nymphs, the Charge is Royal;
Which you must convey;
Your Hearts and Hands employ all,
Hasten to obey;
When Earth is grown disloyal,
Shew there's Honour in the Sea.

The Chacon continues.

The Chorus of Nymphs and Tritons repeat the same Verses.

The Chacon continues.

Two Nymphs and Tritons.

Sports and Pleasures shall attend you
Through all the Watry Plains,
Where Neptune Reigns:

Venus ready to defend you,

And her Nymphs to ease your Pains.

No storm shall offend you,

Passing the Main;

Nor Billow threat in vain,

So Sacred a Train,

Till the Gods that defend you,
Restore you again.

The Chacon continues.

The Chorus repeat the same Verses, Sports and Pleasure, &c.

The Chacon continues.

The two Nymphs and Triton Sing.

See at your blest returning

Rage disappears ;

The Widow'd Isle in Mourning

Dries up her Tears,

With Flowers the Meads adorning

Pleasure appears,

And love dispels the Nations causeless fears.

The Chacon continues.

The Chorus of Nymphs and Triton repeat the same Verses, See at your blest returning, &c.

The Chacon continues.

Then the Chorus repeat. See the God of Seas, &c. And this Chorus concludes the Act.

A C T. III.

*Scene is a view of Dover, taken from the Sea : a row of
fill up each side of the Stage, and the Sea the middle of it.
runs into the Peer : beyond the Peer, is the Town of Do-
ver : on each side of the Town, is seen a very high Hill ; on one
of which is the Castle of Dover ; on the other, the great Stone
which they call the Devils drop. Behind the Town several Hills
are seen at a great distance which finish the view.*

Enter Albion bare-headed : Acacia or Innocence with him.

Albion. **B**Ehold ye Powers! from whom I own
A Birth immortal, and a Throne :

See a Sacred King uncrown'd,
 See your Offspring, *Albion*, bound:
 The Gifts you gave with lavish hand,
 Are all bestow'd in vain;
 Extended Empire on the Land,
 Unbounded o'er the Main.

Acacia.

Empire o'er the Land and Main,
 Heav'n that gave can take again;
 But a mind that's truly brave,
 Stands despising,
 Storms arising,
 And can ne'er be made a Slave.
Albion. Unhelp'd I am, who pity'd the distressed;
 And none oppressing, am by all oppress'd;
 Betray'd, forsaken, and of hope bereft.

Acacia. Yet still the Gods and Innocence are left.

Albion. Ah! what canst thou avail.

Against Rebellion arm'd with Zeal,

And fac'd with Publick Good?

O Monarchs see

Your Fate in me!

To rule by Love,

To shed no Blood,

May be extoll'd above;

But here below,

Let Princes know

'Tis fatal to be good.

Chorus of both. To rule by Love, &c.

Acacia. Your Father *Neptune* from the Seas,

Has *Nereids* and blue *Triton's* sent,

To charm your Discontent.

Nereids

Nereids rise out of the Sea and sing, Tritons dance,

From the low Palace of old Father Ocean,
 come we in pity your Cares to deplore :
 Sea-racing Dolphins are train'd for our Motion,
 Moony Tides swelling to rowl us a-shore.

Ev'ry Nymph of the Flood, her Tresses rending,
 Throws off her Armlet of Pearl in the Main :
 Neptune in anguish his Charge unattending,
 Vessels are foundring, and Vows are in vain.

*Enter Tyranny, Democracy, represented by Men, attended by
 Asebia, Zelora, Women.*

Tyr. **H**A, ha, 'tis what so long I wish'd and vow'd,
 Our Plots and Delusions,
 Have wrought such Confusions,
 That the Monarch's a Slave to the Croud.

Democ. A Design we fomented,

Tyr. By Hell it was new!

Dem. A false Plot invented,

Tyr. To cover a true.

Democ. First with promis'd Faith we flatter'd,

Tyr. Then Jealousies and Fears we scatter'd.

Asebia. We never valu'd right and wrong,

But as they serv'd our Cause :

Zelot. Our Business was to please the Throng,

And court their wild applause :

Asebia. For this we brib'd the Lawyers, Tongue,

And then destroy'd the Laws.

Chor. For this, &c.

Tyr. To make him safe, we made his Friends our Prey :

Dem. To make him great we scorn'd his Royal Sway,

Tyr. And to confirm his Crown, we took his Heir away.

Dem.

Democ. T'encrease his store,
We kept him poor: *Tyrant* And when to wants we had betray'd him,

To keep him low,
Pronounc'd a Foe,
Who e'er presum'd to aid him.

Asebia. But you forget the noblest part,
And Master-piece of all your Art,
You told him he was sick at Heart.

Zelos. And when you could not work belief
In *Albion* of th' imagin'd Grief;
Your perjur'd vouchers in a Breath,
Made Oath that he was sick to Death;
And then five hundred Quacks of Skill
Resolv'd 'twas fit he should be ill.

Asebia. Now heigh for a Common-wealth,
We merrily Drink and Sing,
'Tis to the Nation's Health,
For every Man's a King.

Zelos. Then let the Mask begin,
The Saints advance,
To fill the Dance,
And the Property Boys comes in.

The Boys in White begin a Fantastick Dance

Chor. Let the Saints ascend the Throne.

Dem. Saints have Wives, and Wives have Preachers,
Guifted Men, and able Teachers;
These to get, and those to own;

Chor. Let the Saints ascend the Throne.

Asebia. Freedom is a bait alluring;
Them betraying, us securing,
While to Sovereign Pow'r we soar.

Zelota. Old Delusions new repeated,
Shews them born but to be cheated,
As their Fathers were before.

*Six Sectaries begin a formal affected Dance, the two gravest
whisper the other Four, and draw 'em into the Plot: They pull
out and deliver Libels to them, which they receive.*

Democr. **S**EE Friendless *Albion* there alone,
Without Defence

But Innocence;

Albanus now is gone.

Tyrant. Say then, What must be done?

Dem. The Gods have put him in our hand.

Zelota. He must be slain!

Tyrant. But who shall then Command?

Dem. The People: for the Right returns to those,
Who did the Trust impose.

Tyrant. 'Tis fit another Sun shou'd rise,
To cheer the World, and light the Skies.

Dem. But when the Sun,

His race has run,

And neither cheers the World, nor lights the Skies;

'Tis fit a Common-wealth of Stars shou'd rise.

Asebia. Each noble Vice,

Shall bear a Price,

And Virtue shall a Drug become.

An empty Name

Was all her Fame,

But now she shall be Dumb.

Zelota. If open Vice be what you drive at,

A Name so broad we'll ne'er connive at.

Saints love Vice, but more refin'dly,

Keep her close, and use her kindly.

Tyrant. Pass on.

Dem. Fall on! E'er *Albion's* Death we'll try,

If one or many shall his room supply.

The white Boys dance about the Saints : The Saints draw out the Association, and offer it to them : They refuse it and quarrel about it ; Then the white Boys and Saints fall into a confus'd Dance, imitating fighting : The white Boys at the end of the Dance, being driven out by the Sectaries with Protestant Flails.

Albion. SEE the Gods my Cause defending,
When all humane help was past.

Acacia. Factions mutually contending,
By each other fall at last.

Albion. But is not yonder Proteus Cave,
Below that Steep,
Which rising Billows brave ?

Acacia. It is : And in it lies the God asleep !
And snoring by,
We may descry,
The Monsters of the Deep.

Albion. He knows the past,
And can resolve the future too.

Acacia. 'Tis true !
But hold him fast,
For he can change his Hew.

The Cave of Proteus rises out of the Sea : It consists of several Arches of Rock-work, adorn'd with Mother of Pearl, Coral, and abundance of Shells of various kinds : Thro' the Arches is seen the Sea, and parts of Dover-Peer : In the middle of the Cave is Proteus asleep on a Rock adorn'd with Shells, &c. Like the Cave. Albion and Acacia seize on him ; and while a Symphony is playing, he sinks as they are bringing him forward, and changes himself into a Lyon, a Crocodile, a Dragon, and then to his own shape again : He comes toward the front of the Stage, and Sings.

Symphony.

Proteus. Albion, lov'd of Gods and Men,
Prince of Peace too mildly Reigning

Cease

Cease thy Sorrow and complaining ;
 Thou shalt be restor'd agen :
Albion, lov'd of Gods and Men.

Still thou art the Care of Heav'n,
 In thy Youth to Exile driv'n :
 Heav'n thy ruin then prevented,
 Till the guilty Land repented :
 In thy Age, when none could aid Thee,
 Foes conspir'd, and Friends betray'd Thee ;
 To the brink of Danger driv'n,
 Still thou art the Care of Heav'n.

Albion. To whom shall I my Preservation owe ?

Proteus. Ask me no more ! for 'tis by *Neptune's* Foe.

Proteus descends.

Democracy and Zelota return with their Faction.

Democ. Our seeming Friends, who join'd alone,
 To pull down one, and build another Throne,
 Are all dispers'd and gone :
 We brave republick Souls remain.

Zelot. And 'tis by us that *Albion* must be Slain :
 Say, whom shall we employ
 The Tyrant to destroy ?

Democ. That Archer is by Fate design'd,
 With one Eye clear, and t'other blind.

Zelota. He seems inspir'd to do't.

Omnes. Shoot Holy *Cyclop*, shoot.

The one Ey'd Archer advances, the rest follow : A Fire arises
 betwixt them and *Albion*.

[*Ritornel*.

Democ. Lo ! Heav'n and Earth combine,
 To blast our bold Design.

What Miracles are shown?

Nature's alarm'd,

And Fires are arm'd,

To guard the Sacred Throne.

Zelota. What help, when jarring Elements conspire

To punish our audacious Crimes.

Retreat betimes,

To shun th' avenging Fire.

Chor. To shun the avenging Fire.

As they are going back a Fire arises from behind: They all sink together.

Albion. Let our tuneful Accents upwards move,

Till they reach the vaulted Arch of thine above.

Let us adore 'em;

Let us fall before 'em:

Acacia. Kings they made, and Kings they love.

When they protect a rightful Monarch's Reign,

The Gods in Heav'n, the Gods on Earth maintain.

Both. When they protect, &c.

Albion. But see what Glories gild the Main.

Acacia. Bright Venus brings Albion back again.

With all the Loves and Graces in her Train.

A Machine rises out of the Sea: It opens and discovers Venus and Albanus sitting in a great Scallop shell, richly adorn'd: Venus is attended by the Loves and Graces, Albanus by Heroes. The Shell is drawn by Dolphins: It moves forward, while a Symphony of Flutes-Doux, &c. is playing till it Lands em on the Stage, and then it closes and sinks.

Venus Sings.

Albion. Hail; The Gods present Thee.

All the richest of their Treasures,
Peace and Pleasures.

To

To content Thee,
Dancing their eternal Measures.

*Graces and Loves
Dance an Entry.*

Venus. But above all humane Blessing;
Take a Warlike Loyal Brother,
Never Prince had such another:
Conduct, Courage, Truth expressing,
All Heroick Worth possessing.
Chor. of all. But above all, &c.

*Here the Heroes
Dance is performed.*

Rising

Whilst a Symphony is playing; a very large, and a very glorious
Machine descends: The figure of it Oval, all the Clouds shi-
ning with Gold, abundance of Angels and Cherubins flying a-
bout 'em, and playing in 'em; in the midst of it sits Apollo
on a Throne of Gold: he comes from the Machine to Albion.

Phæb. From *Jove's* Imperial Court,
Where all the Gods resort;
In awful Council met,
Surprizing News I bear:
Albion the Great,
Must change his Seat,
For He's adopted there.

Ven. What Stars above shall we displace?
Where shall he fill a Room Divine?

Nept. Descended from the Sea God's Race,
Let him by my *Orion* shine.

Phæb. No, Not by that tempestuous Sign:

Betwixt the *Balance* and the *Maid*,

The *Just*,

August,

And peaceful *Shade*,

Shall shine in Heav'n with Beams display'd.

While great *Albanus* is on Earth obey'd.

Ven. *Albanus* Lord of Land and Main,

Shall with fraternal Vertues Reign.

And add his own,
To fill the Throne;

Ador'd and fear'd, and lov'd no less;
In War Victorious, mild in Peace,
The Joy of Men, and Jove's increase.

Acacia. O Thou! Who mount'st th' **Albion's Throne**,

Be kind and happy to thy own,

Now *Albion* is come,

The People of the Sky,

Run gazing and cry.

Make Room, make Room,

Make Room for our New Deity.

Here Albion mounts the Machine, which moves upward slowly.

A full Chorus of all that Acacia sung.

Ven. Behold what Triumphs are prepar'd to grace

Thy glorious Race,

Where Love and Honour claim an equal place;

Already they are fix'd by Fate,

And only ripening Ages wait.

The Scene changes to a walk of very high Trees: At the end of the Walk is a view of that part of Windsor, which faces Eaton: In the midst of it is a row of small Trees, which lead to the Castle-hill: In the first Scene, part of the Town and part of the Hill: In the next the Terrace Walk, the King's Lodgings, and the upper part of St. George's Chappel, then the Keep, and lastly, that part of the Castle, beyond the Keep.

In the Air is a Vision of the Honours of the Garter; the Knights in Procession, and the King under a Canopy: Beyond this, the upper end of St. George's Hall.

Fame rises out of the middle of the Stage, standing on a Globe; on which is the Arms of England: The Globe rests on a Pedestal: On the Front of the Pedestal is drawn a Man with a long, lean, pale Face, with Fiend's Wings, and Snakes twisted round his Body: He is incompass'd by several Phanatical Rebellious Heads, who suck Poison from him, which runs out of a Tap in his Side.

Fame. Now, assume thy Trumpet!
From Pole to Pole resounding

Great *Albion's* Name;

Great *Albion's* Name shall be

The Theme of Fame, shall be great *Albion's* Name,

Great *Albion's* Name, Great *Albion's* Name.

Record the Garters Glory:

A Badge for Heroes, and for Kings to bear:

For Kings to bear!

And swell th'Immortal Story,

With Songs of Gods, and fit for Gods to hear;

And swell th'Immortal Story,

With Songs of Gods, and fit for Gods to hear;

For Gods to hear.

A full Chorus of all the Voices and Instruments: Trumpets and Ho-Boys make Ritornelloges of all Fame sing; and Twenty four Dancers are all the time in a Chorus, and Dance to the end of the Opera.

FINIS.

PROLOGUE

To the OPERA.

By Mr. Dryden.

Full twenty years and more, our lab'ring Stage
Has lost, on this incorrigible Age,
Our Poets, the John Ketches of the Nation;
Have seem'd to lash ye, even to Excoriation;
But still no sign remains; which plainly notes,
You bore like Heroes, or you brib'd like Quares.
What can we do, when mimicking a Rap,
Like beating Nut-trees, makes a larger Crop?
Faith we'll e'en spare our Pains; and to content you,
Will fairly leave you what your Maker meant you.
Satyre was once your Physick, Wit your Food;
One nourish'd not, and t'other drew no Blood.
We now prescribe, like Doctors in Despair,
The Diet your weak Appetites can bear.
Since hearty Beef and Mutton will not do,
Here's Julep dance, Ptisan of Song and Show:
Give you strong Sense, the Liquor is too heady;
You're come to Farce, that's Asses Milk, already
Some hopeful Youths there are, of fallow Wit,
Who one day may be Men, if Heav'n think fit;
Sound may serve such, e'er they to Sense are grown;
Like Leading-strings, till they can walk alone.
But yet to keep our Friend in Count'nance, know,
The Wise Italians first invented Show;
Thence, into France the Noble Pageant past;
'Tis England's Credit to be cozen'd last.

Free

Freedom and Zeal have thus'd you o'er and o'er;
 'Pray' give us leave to babble you once more;
 You never were so cheaply fool'd before;
 We bring you Change, to banish your Disease;
 Change for the worse has ever us'd, to please;
 Then 'tis the Mode of France, without whose Rules,
 None must presume to set up here for Fools:
 In France, the oldest Man is always young,
 See Operas daily, learn the Tunes so long,
 Till Foot, Hand, Head, keep time with ev'ry Song.
 Each sings his part, reaching from Pit and Box,
 With his hoarse Voice, half Harmony, half Pox.
 Le plus grand Roy du Monde, is always ringing;
 They show themselves good Subjects by their singing.
 On that condition, set up every Throat;
 You Whigs may sing, for you have chang'd your Notes;
 Cits and Citesses, raise a joyful strain,
 'Tis a good Omen to begin a Reign:
 Voices may help your Charter to restoring,
 And get by singing, what you lose by roving.

EPILOGUE

To the O P E R A.

By Mr. Dryden.

After our Esop's Fable shown to day,
 I come to give the Moral of the Play:
 Feign'd Zeal; you saw, set out the speedier pace;
 But, the last Heat, Plain Dealing won the Race:
 Plain Dealing for a Jewel has been known;
 But ne'er till now the Jewell of a Crown.

When

When Heav'n made Man, to show that Word Divine,
 Truth was his Image, stamp'd upon the Coin;
 And, when a King is to a God resign'd,
 On all he says and does, he stamps his Mind:
 This proves a Soul without alloy, and pure;
 Kings, like their Gold, should every touch endure.
 To dare in Fields is Valour; but how few
 Dare be so thoroughly Valiant to be true?
 The Name of Great, let other Kings affect;
 He's Great indeed, the Prince that is direct,
 His Subjects know him now, and trust him more,
 Than all their Kings, and all their Laws before.
 What safety could their publick Acts afford?
 Those he can break; but cannot break his Word.
 So great a Trust to him alone was due;
 Well have they trusted whom so well they knew.
 The Saint, who walk'd on Waves, securely trod,
 While he believ'd the beckning of his God;
 But, when his Faith no longer bore him out,
 Began to sink, as he began to doubt.
 Let us our native Character maintain
 'Tis of our growth, to be sincerely plain.
 To excel in Truth, we Loyally may strive;
 Set Privilege against Prerogative;
 He plights his Faith, and we believe him just;
 His Honour is to promise, ours to trust,
 Thus Britain's Basis on a Word is laid,
 As by a Word the World it self was made.

FINIS